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Eigenthum des Verlegers für alle Länder.

Eingetragen in das Vereins-Archiv. — Mit Vorbehalt aller Arrangements.

WIEN, LUDWIG DOBLINGER

(Bernhard Herzmansky)

I., Dorotheergasse Nr. 10.

Déposé à Paris.

Leipzig K. F. Köhler.

London, Ent. Sta. Hall.

RHAPSODIE

für

PIANOFORTE

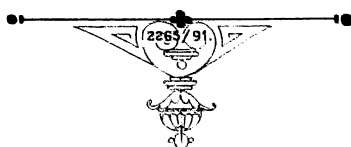
mit

Orchesterbegleitung

von

Ignaz Brüll

OP. 65.



Eigenthum des Verlegers für alle Länder

Eingetragen in das Vereins Archiv. Mit Vorbehalt aller Arrangements

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1895

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RHAPSODIE.

Ignaz Brüll. Op. 65.

Moderato. M. M. ♩ = 69.

II. Piano. Orchester.

mf sempre tenuto

p espressivo

mf espressivo

Pianoforte Solo.

Moderato.

SOLO.

mf

con Ped.

Poco animato. ♩ = 100.

espressivo

mf

This page of musical notation consists of five systems of staves, each containing a grand staff (treble and bass clef) and a single bass staff. The notation includes various musical elements such as triplets, dynamics, and articulation.

- System 1:** Features a triplet of eighth notes in the treble staff, marked *espress.* (espressivo). The bass staff has a triplet of eighth notes.
- System 2:** Includes a *p* (piano) dynamic marking and a *cresc.* (crescendo) marking. The treble staff has a triplet of eighth notes.
- System 3:** Features a *ff Pesante* (fortissimo, heavy) marking. The treble staff has a triplet of eighth notes. The bass staff has a triplet of eighth notes.
- System 4:** Includes a *pp* (pianissimo) dynamic marking. The treble staff has a triplet of eighth notes. The bass staff has a triplet of eighth notes.
- System 5:** Features a *dim.* (diminuendo) marking. The treble staff has a triplet of eighth notes. The bass staff has a triplet of eighth notes.

The notation is written in a key signature of one flat (B-flat) and a time signature of 3/4. The page is numbered 3 in the top right corner.

poco animato

dim.

poco animato

dimin.

11

3

3

Allegretto scherzando. ♩ = 100.

pp

p

pp

pp

Allegretto scherzando. ♩ = 100.

pp

p

espressivo

Ped. * 3 2 4 *Ped.* * *Ped.* *Ped.* *Ped.* *Ped.*

B *animato*

leggiere

animato

Ped. * *Ped. simile* *Ped.*

Ped.

Musical score for piano, measures 1-24. The score is in B-flat major and 3/4 time. It features a complex texture with multiple staves. Measures 1-4 are marked *pp*. Measures 5-8 are marked *animato*. Measures 9-12 are marked *poco cresc.*. Measures 13-16 are marked *f dim.*. Measures 17-20 are marked *f*. Measures 21-24 are marked *p*.

Poco più tranquillo. ♩ = 75.

The first system of the musical score consists of two systems of staves. The top system has a piano (p) part on the left and an orchestra part on the right. The piano part is in 3/4 time and features a melodic line with eighth and sixteenth notes. The orchestra part is in 3/4 time and features a melodic line with eighth and sixteenth notes. The tempo is marked 'Poco più tranquillo. ♩ = 75.'.

The second system of the musical score consists of two systems of staves. The top system has a piano (p) part on the left and an orchestra part on the right. The piano part is in 3/4 time and features a melodic line with eighth and sixteenth notes. The orchestra part is in 3/4 time and features a melodic line with eighth and sixteenth notes. The tempo is marked 'Poco più tranquillo. ♩ = 75.'.

The third system of the musical score consists of two systems of staves. The top system has a piano (p) part on the left and an orchestra part on the right. The piano part is in 3/4 time and features a melodic line with eighth and sixteenth notes. The orchestra part is in 3/4 time and features a melodic line with eighth and sixteenth notes. The tempo is marked 'Poco più tranquillo. ♩ = 75.'.

The fourth system of the musical score consists of two systems of staves. The top system has a piano (p) part on the left and an orchestra part on the right. The piano part is in 3/4 time and features a melodic line with eighth and sixteenth notes. The orchestra part is in 3/4 time and features a melodic line with eighth and sixteenth notes. The tempo is marked 'Poco più tranquillo. ♩ = 75.'.

E

p *poco accel.*

SOLO. *p* *poco accel.*

Tempo I.

animato

Tempo I.

animato

poco cresc. *dim.*

poco cresc. *dim.*

p *perdendosi*

Andante. ♩ = 56.

(Flöte)

First system of the musical score. The piano part (treble and bass staves) begins with a forte (*f*) dynamic and a 6-measure trillo. The tempo is marked Andante with a quarter note equal to 56 beats per minute. The flute part (top staff) enters with a triplet of eighth notes. The piano part includes a *con Ped.* marking and a *pp* dynamic at the end. A *Ped. ** marking is present below the bass staff.

Second system of the musical score. The piano part continues with a forte (*f*) dynamic and a 6-measure trillo. The oboe part (top staff) enters with a triplet of eighth notes. The piano part includes a *pp* dynamic at the end. A *Ped. ** marking is present below the bass staff.

Third system of the musical score. The piano part continues with a forte (*f*) dynamic and a 6-measure trillo. The flute (Fl.) and clarinet (Clar.) parts enter with triplet eighth notes. The piano part includes a *pp* dynamic at the end. A *Ped. ** marking is present below the bass staff.

Fourth system of the musical score. The piano part continues with a forte (*f*) dynamic and a 6-measure trillo. The oboe part (top staff) enters with a triplet of eighth notes. The piano part includes a *pp* dynamic at the end. A *Ped. ** marking is present below the bass staff.

(Fl.)
 (Clar.)
 (Oboc.)
 (Clar.)
 Moderato.
 Moderato.
 dim.
 p
 pp
 rit.
 pizz.
 f
 dim.
 pp rit.
 4 5 4 5 4 5 4 5
 2 1 2 1 2 1 2 1
 2 3 2 3 2 3

[illegible]

The musical score for "The Song of the Lark" by Maurice Strakosky is presented in a standard musical notation format. It includes a vocal line and a piano accompaniment. The vocal line features a long, melodic phrase with a wide range, marked with a fermata and a crescendo. The piano accompaniment provides a harmonic foundation with a similar melodic line. The score includes dynamic markings such as *pp* (pianissimo) and *mf* (mezzo-forte), and a *Ped.* (pedal) instruction. The tempo is marked *And. con moto* and the key signature is one flat.

The musical score is written for piano and consists of four systems of staves. The first system has two staves, the second and third systems have three staves each, and the fourth system has four staves. The music is in a key with one flat (B-flat) and a 3/4 time signature. The notation includes various chords, arpeggios, and melodic lines. Dynamic markings include *diminuendo*, *p*, *SOLO.*, *poco accel.*, and *tr* (trills). A section marked *SOLO.* begins in the third system. The score concludes with a final chord in the fourth system.

diminuendo

p

SOLO.

poco accel.

tr

Tempo I.
animato

Tempo I.
tr.
animato

poco cresc.

poco cresc.

dim. *p*

dim. *p*

attacca

perdendosi *attacca*

Moderato. (*Alla marcia.*) (♩ = 100)

(Pauze.)
pp
p
tr

Moderato. (*Alla marcia.*) ♩ = 100

J

tranquillo
(trillo)
p dolce

tr
rit. a tempo
(trillo)

pp
tr
sempre pp

Musical score for piano and orchestra, page 13. The score is in B-flat major (two flats) and 3/4 time. It features a variety of musical textures including rapid sixteenth-note passages, tremolos, and dynamic markings ranging from mezzo-forte to fortissimo. The score is divided into sections for "TUTTI" and "SOLO" for both piano and orchestra.

First System: Piano part begins with *mf cresc. animato*, followed by a rapid sixteenth-note passage marked *tr* and *tr*. The orchestra part enters with *f* and *cresc.*, ending with *ff trem.*

Second System: Piano part continues with *ff animato* and *tr*. The orchestra part features *tr* and *SOLO.* markings.

Third System: Piano part includes *TUTTI.*, *animato*, and *SOLO.* markings. The orchestra part features *TUTTI.*, *tr*, and *SOLO.* markings.

Fourth System: Piano part includes *TUTTI.*, *SOLO.*, and *sempre ff* markings. The orchestra part features *TUTTI.*, *SOLO.*, and *sempre ff* markings.

Fifth System: Piano part includes *TUTTI.*, *SOLO.*, and *pesante fff* markings. The orchestra part features *TUTTI.*, *SOLO.*, and *pesante fff* markings.

SOLO.
tempestuoso

poco rit.

Molto pesante.
ff

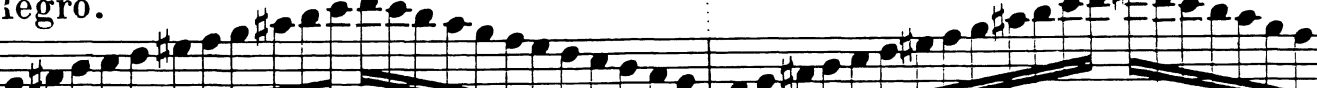
Molto pesante.
sempre ff

pp

pp

The musical score is written for piano and consists of four systems. The first system features a 'SOLO.' marking and a 'tempestuoso' tempo. The second system includes a 'poco rit.' marking. The third system is marked 'Molto pesante.' and 'ff'. The fourth system is marked 'pp'. The score includes various musical notations such as treble and bass staves, clefs, key signatures, time signatures, and dynamic markings.

Allegro.



The image shows a musical score for a piece marked 'Allegro.' It consists of two systems of music, each with a treble and bass staff. The treble staff features a melodic line with many beamed eighth notes and a descending line with slurs. The bass staff contains a similar melodic line. The music is in a key with one flat (B-flat) and has a tempo marking of 'Allegro.'

ritard. e perdendosi

Allegro non troppo. (♩ = 160)

The musical score is written for piano (p) and violin (v). The tempo is marked "Allegro non troppo. (♩ = 160)". The key signature has one flat (B-flat). The score is divided into measures 1 through 16. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The violin part has a melodic line with some slurs and accents. The score includes dynamic markings such as *p* (piano), *mf* (mezzo-forte), and *mf cresc. e animando* (mezzo-forte, crescendo, and animando). There are also performance instructions like "Ped." (pedal) and "L" (legato). The score is written in a standard musical notation with a grand staff for the piano and a single staff for the violin.

160

Allegro non troppo. (♩ = 160)

p

mf

mf cresc. e animando

mf cresc. e animando

First system of the musical score. It consists of two staves. The upper staff contains a melodic line with various accidentals and a *rit.* marking. The lower staff contains a bass line with a *cresc.* marking. The system concludes with a double bar line.

Second system of the musical score. It consists of two staves. The upper staff begins with a *p* dynamic and a *più animato* instruction, followed by a *dim. al pp* instruction. The lower staff begins with a *mf legato* instruction and a *più animato, legato* instruction. The system concludes with a double bar line.

Third system of the musical score. It consists of two staves. The upper staff contains a melodic line with triplets. The lower staff contains a bass line with triplets. The system concludes with a double bar line.

Fourth system of the musical score. It consists of two staves. The upper staff contains a melodic line with a *cresc.* marking. The lower staff contains a bass line with a *cresc.* marking. The system concludes with a double bar line.

Fifth system of the musical score. It consists of two staves. The upper staff begins with a *trem.* marking and a *cresc.* marking, followed by a *ff* dynamic and a *M* marking. The lower staff begins with a *ff* dynamic and a *ff* marking. The system concludes with a double bar line.

The musical score is written for piano and consists of four systems of staves. The first system shows a complex rhythmic pattern with triplets and an 8-measure rest. The second system includes the markings *pesante* and *a tempo*. The third system is marked *Moderato. (♩ = 112)* and includes *rit.*, *mf*, *dim.*, and *p* markings. The fourth system includes the marking *troppo.* and *p*.

pesante *a tempo*

Moderato. (♩ = 112)

rit.

Moderato ma non

mf *dim.* *p*

troppo. *p*

legato

N

dolciss.

sempre p

8

p poco accel.

12

The image shows a musical score for a piece in G major, marked 'Allegro'. It consists of four staves. The top two staves are for the piano accompaniment, and the bottom two are for the vocal line. The piano part features a steady eighth-note accompaniment in the right hand and a more complex, melodic line in the left hand. The vocal line is a single melodic line with various fingerings indicated by numbers 1 through 4. The tempo 'Allegro' is written above the first staff. The key signature is one sharp (F#), indicating G major. The score is divided into measures by vertical bar lines, with a double bar line indicating the end of a phrase.

[illegible]




First system of musical notation. It consists of three staves. The top staff is a grand staff (treble and bass clef) with a key signature of one flat. The middle and bottom staves are also grand staves. The middle staff has a *cresc.* marking. The bottom staff has a *f* marking.



Second system of musical notation. It consists of three staves. The top staff has a *P* marking. The middle staff has a *f* marking. The bottom staff has a *mf* marking.



Third system of musical notation. It consists of three staves. The middle staff has a *cresc. e animando* marking. The bottom staff has a *cresc. e animando* marking.



Fourth system of musical notation. It consists of three staves. The top staff has a *sf* marking. The bottom staff has a *sf* marking.

Allegro.

pp

Allegro. 192.

legato

mf

mf

The musical score consists of three systems of staves. The first system (measures 188-191) is marked *Allegro.* and *pp*. The second system (measures 192-195) is marked *Allegro.* 192. and *legato*. The third system (measures 196-200) is marked *mf*. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings.

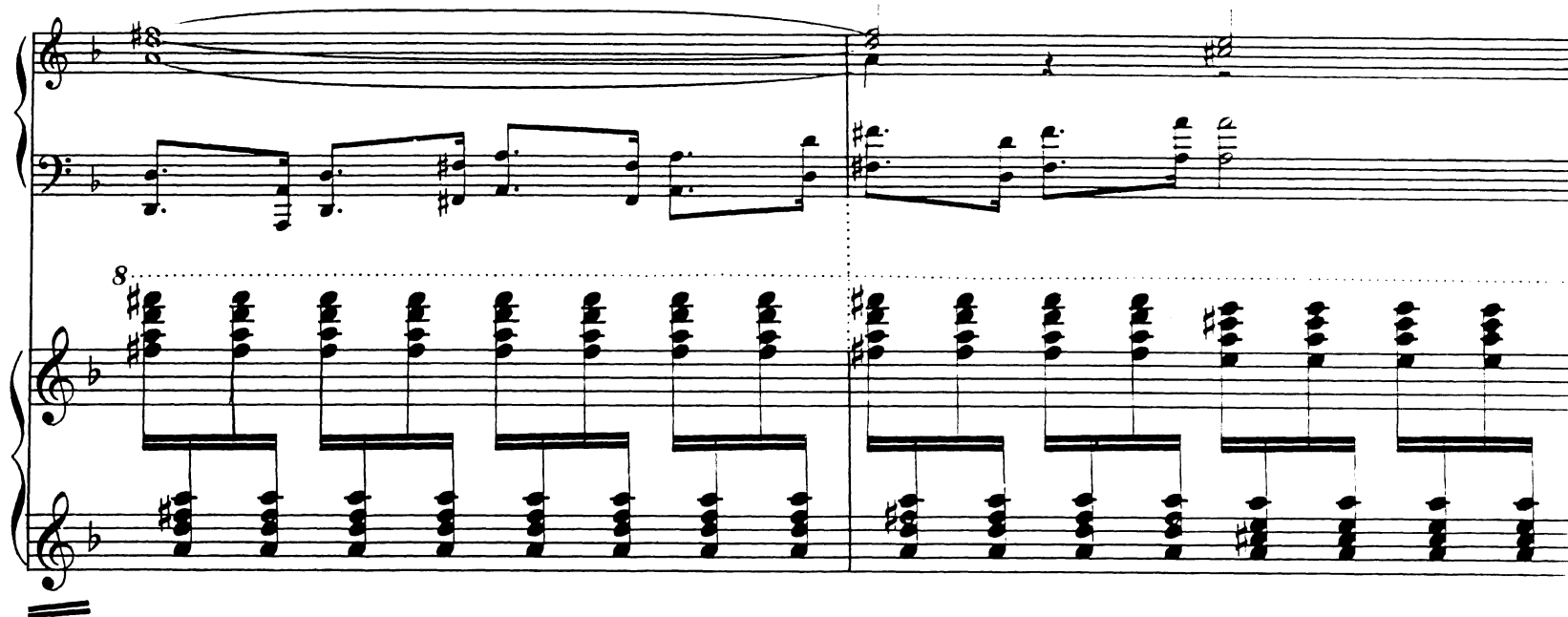
First system of musical notation, measures 1-3. The system consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and sixteenth notes, marked *pp* (pianissimo) at the beginning and *p* (piano) later. The second staff is a bass clef, also with a key signature of one flat, containing a supporting line with some triplets, marked *p* and *marcato il basso*. The third and fourth staves are grand staves (treble and bass clefs) with a key signature of one flat, containing a complex piano accompaniment with many sixteenth notes, marked *p*.

Second system of musical notation, measures 4-6. The system consists of four staves. The top staff is a treble clef with a key signature of one flat, containing a melodic line with long notes, marked *p*. The second staff is a bass clef with a key signature of one flat, containing a supporting line with eighth notes. The third and fourth staves are grand staves with a key signature of one flat, containing a complex piano accompaniment with many sixteenth notes, marked *p*.

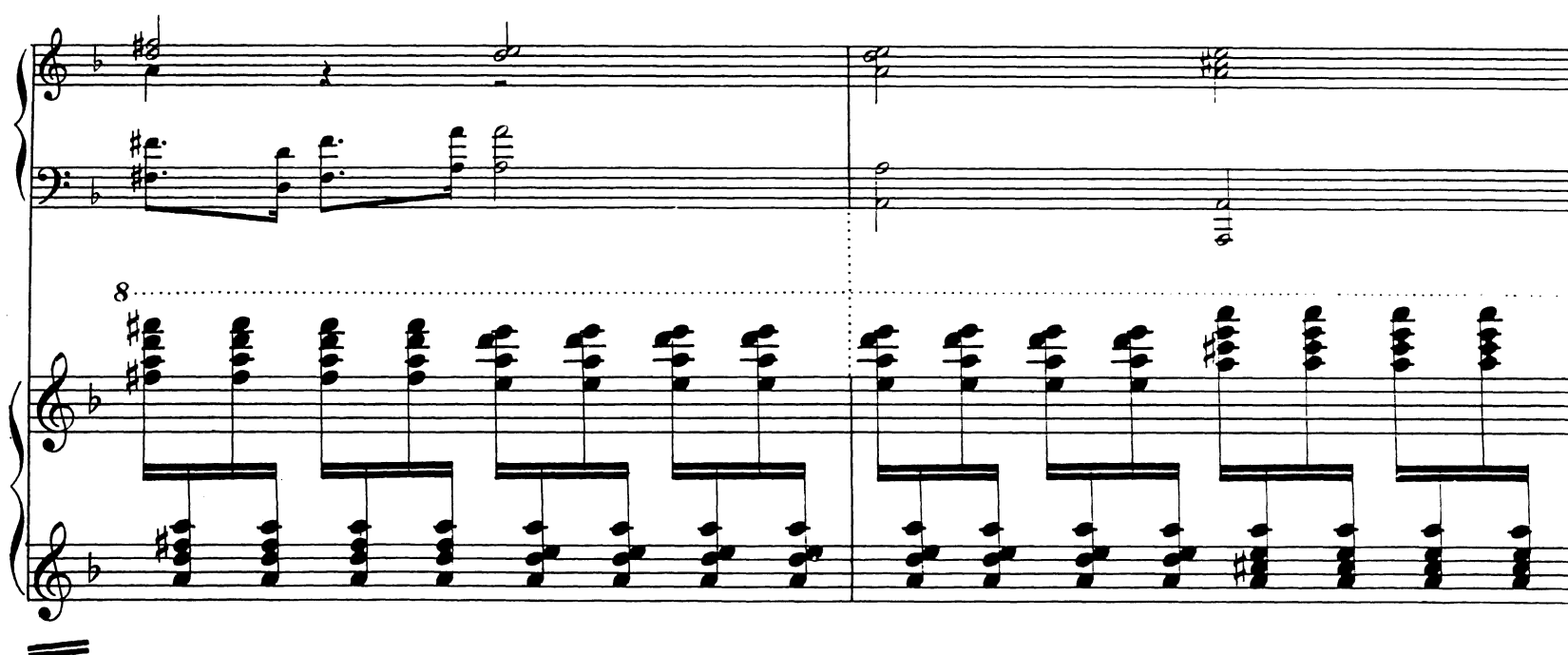
Third system of musical notation, measures 7-9. The system consists of four staves. The top staff is a treble clef with a key signature of one flat, containing a melodic line with long notes, marked *cresc. assai* (crescendo assai). The second staff is a bass clef with a key signature of one flat, containing a supporting line with eighth notes. The third and fourth staves are grand staves with a key signature of one flat, containing a complex piano accompaniment with many sixteenth notes, marked *cresc assai* and *f* (forte) at the end.

This musical score is for the song "The Rose Tree" from the opera "The Mikado". It is a three-part setting for Soprano, Alto, and Tenor. The score is written in 3/4 time and features a key signature of one flat (B-flat). The Soprano part begins with a melodic line in the first measure, followed by a rest in the second measure, and then a melodic line in the third measure. The Alto part begins with a melodic line in the first measure, followed by a rest in the second measure, and then a melodic line in the third measure. The Tenor part begins with a melodic line in the first measure, followed by a rest in the second measure, and then a melodic line in the third measure. The score includes dynamic markings such as *mf* (mezzo-forte) and *f* (forte), and a *stacc.* (staccato) marking. The lyrics "The Rose Tree" are written below the Tenor part.

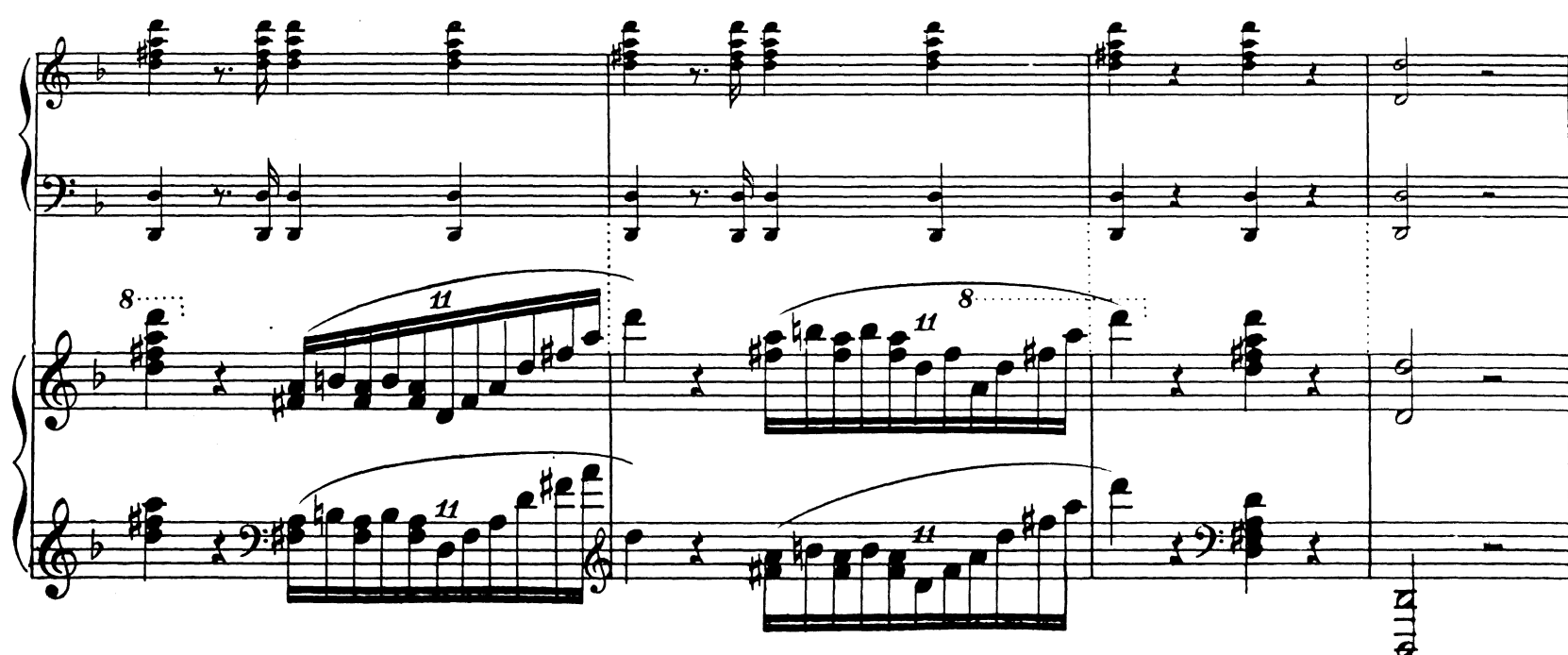
A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The score consists of two systems. The first system has two measures, and the second system has four measures. The piano accompaniment features a prominent arpeggiated figure in the right hand, while the left hand provides a steady bass line. The melody is simple and catchy, with a clear refrain in the second system.



The first system of musical notation consists of three staves. The top staff is a single melodic line in treble clef, starting with a key signature of one sharp (F#) and a common time signature (C). It features a long, sweeping melodic line that spans across the system. The middle and bottom staves are grand staff notation, with the middle staff in treble clef and the bottom staff in bass clef. Both contain dense, rhythmic accompaniment with many beamed notes and rests. The system is divided into two measures by a vertical bar line.



The second system of musical notation also consists of three staves. The top staff continues the melodic line from the first system. The middle and bottom staves continue the dense rhythmic accompaniment. The system is divided into two measures by a vertical bar line.



The third system of musical notation consists of three staves. The top staff features a melodic line with some rests. The middle and bottom staves contain complex rhythmic patterns, including triplets and sixteenth notes. The system is divided into four measures by vertical bar lines. The bottom staff ends with a double bar line and a final chord.

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— Op. 17. 2 ländliche Stücke	—90	1.80
— Op. 18. 18 leichte, instructive Stücke	1.20	2.40
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Zoczek, J. M. Op. 10. 2 Sonatinen. Nr. 1.	1.05	2.10
— Nr. 2.	1.20	2.40

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Thorn, Carl. Op. 70. Frühlingssahnen. Marsch	1.05	2.10
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Eigenthum des Verlegers für alle Länder.

Eingetragen in das Vereins-Archiv. — Mit Vorbehalt aller Arrangements.

WIEN, LUDWIG DOBLINGER

(Bernhard Herzmannsky)

I., Dorotheergasse Nr. 10.

Déposé à Paris.

Leipzig K. F. Köhler.

London, Ent. Sta. Hall.

RHAPSODIE

für

PIANOFORTE

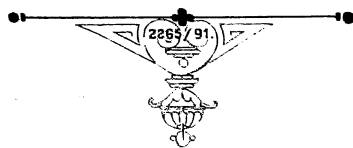
mit

Orchesterbegleitung

von

Ignaz Brüll

OP. 65.



Eigenthum des Verlegers für alle Länder

Eingetragen in das Vereins-Archiv. Mit Vorbehalt aller Arrangements

WIEN, LUDWIG DOBLINGER

(Bernhard Herzmannsky)

Déposé à Paris. I. Dorotheergasse 10. London, Ent St. Hall.
Leipzig K. F. Köhler.

	Kronen Mark
Orchesterpartitur	8.—
Orchesterstimmen	10.—
Streichquintett Stimmen apart: Violine I, II,	
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Für Klavier zu zwei Händen	3.60

RHAPSODIE.

Ignaz Brüll. Op. 65.

Moderato. M. M. ♩ = 69.

II. Piano. Orchester.

Pianoforte Solo.

con Ped.

Poco animato. ♩ = 100.

This page of musical notation consists of six systems of staves, each containing a grand staff (treble and bass clef). The notation includes various musical elements such as triplets, dynamics, and articulations.

- System 1:** Features a triplet in the bass staff and a triplet in the treble staff. The word "espress." is written above the treble staff.
- System 2:** Features a triplet in the bass staff and a triplet in the treble staff. The word "p" is written below the bass staff, and "cresc." is written above the treble staff.
- System 3:** Features a triplet in the bass staff and a triplet in the treble staff. The word "ff Pesante" is written above the treble staff.
- System 4:** Features a triplet in the bass staff and a triplet in the treble staff. The word "ff" is written below the bass staff.
- System 5:** Features a triplet in the bass staff and a triplet in the treble staff. The word "pp" is written above the treble staff, and "p" is written below the bass staff. The word "Ped." is written below the bass staff.
- System 6:** Features a triplet in the bass staff and a triplet in the treble staff. The word "dim." is written above the treble staff, and "f" is written below the bass staff. The word "Ped." is written below the bass staff.

poco animato

dim.

poco animato

dimin.

11

3

3

Allegretto scherzando. ♩ = 100.

pp

p

pp

pp

Allegretto scherzando. ♩ = 100.

p

espressivo

Ped. * 3 2 4 *Ped.* * *Ped.* *Ped.* *Ped.* *Ped.*

B *animato*

leggero

animato

Ped. * *Ped. simile* *Ped.*

Ped.

First system of musical notation. The top staff (treble clef) contains a melodic line with a *pp* dynamic marking. The bottom staff (bass clef) contains a complex, arpeggiated accompaniment. The key signature has two flats.

Second system of musical notation. The top staff continues the melodic line with *pp* dynamics. The bottom staff continues the arpeggiated accompaniment. The key signature has two flats.

Third system of musical notation. The top staff begins with a **C** time signature change to common time. It includes the markings *animato* and *poco cresc.*. The bottom staff also includes *animato* and *poco cresc.*. The key signature has two flats.

Fourth system of musical notation. The top staff includes the marking *f dim.*. The bottom staff includes the marking *f* and ends with a *p* dynamic marking. The key signature has two flats.

Poco più tranquillo. 75.

Poco più tranquillo. 75.

D

(Orchester.)

SOLO.

E

p *poco accel.*

p *poco accel.*

SOLO.

Tempo I.

animato

Tempo I.

animato

poco cresc. *dim.*

poco cresc. *dim.*

p *perdendosi*

Andante. ♩ = 56.

(Flöte.)

Andante. ♩ = 56

f *con Ped.* *p* *6 trillo* *dim.* *3* *pp*

Ped. *

(Oboe.)

f *6 trillo*

(Fl.)

(Clar.)

p *pp* *Ped.* ** Ped.* *Ped.* *Ped.* *Ped.*

F

(Oboe.)

f

mf *sempre legato* *tr*

Ped. * *Ped. simile*

Musical score for "L'Allegretto" by Franz Schubert, measures 1-6. The score is in B-flat major (two flats) and 3/4 time. It features a piano introduction with a trill and a trill in the right hand, followed by a melody in the right hand and a bass line in the left hand. The piece is marked "p" (piano) and "mf" (mezzo-forte).

Musical score for "The Song of the Lark" by Maurice Strakosky. The score is in 3/4 time, key of B-flat major, and consists of 12 measures. It features a vocal line and a piano accompaniment. The piano part includes a prominent eighth-note scale in the left hand and a more melodic line in the right hand. Dynamics include *pp* (pianissimo) and *mf* (mezzo-forte). The score is marked with a double bar line and a repeat sign at the end.

The musical score is arranged in four systems, each consisting of two staves (treble and bass clef). The key signature is one flat (B-flat). The first system shows a complex texture with many chords and arpeggios. The second system continues this texture, with a large 'H' marking the end of a phrase. The third system features a 'diminuendo' marking in both staves, leading to a 'SOLO.' section marked with a 'p' (piano) dynamic. The fourth system includes 'poco accell.' (poco accelerando) markings in both staves, with 'tr' (trills) indicated in the bass staff. The score concludes with a final chord in the treble staff.

diminuendo

SOLO.

p

tr

poco accell.

tr

poco accell.

tr

Tempo I.
animato

Tempo I.
tr.
animato

poco cresc.

poco cresc.

dim. *p*

dim. *p*

attacca

perdendosi

attacca

Moderato. (*Alla marcia*) (♩ = 100)

(Puck.)
pp

p

tr

tr

Moderato. (*Alla marcia*) ♩ = 100

J

tr

trillo

tr

trillo

p dolce

tr

trillo

tr

trillo

rit. a tempo

trillo

tr

pp

sempre pp

First system of the musical score. It features a grand staff with treble and bass clefs. The right hand plays a melodic line with an 8-measure rest at the beginning, followed by a trill and a trill. The left hand plays a bass line with an 8-measure rest at the beginning, followed by a trill and a trill. The tempo is marked *mf cresc. animato*. The dynamics are *f* and *ff* trem.

Second system of the musical score. It features a grand staff with treble and bass clefs. The right hand plays a melodic line with an 8-measure rest at the beginning, followed by a trill and a trill. The left hand plays a bass line with an 8-measure rest at the beginning, followed by a trill and a trill. The tempo is marked *animato*. The dynamics are *ff* and *ff*. The section is marked **TUTTI.** and **SOLO.**

Third system of the musical score. It features a grand staff with treble and bass clefs. The right hand plays a melodic line with an 8-measure rest at the beginning, followed by a trill and a trill. The left hand plays a bass line with an 8-measure rest at the beginning, followed by a trill and a trill. The tempo is marked *animato*. The dynamics are *ff* and *ff*. The section is marked **TUTTI.** and **SOLO.** The key signature changes to *K*.

Fourth system of the musical score. It features a grand staff with treble and bass clefs. The right hand plays a melodic line with an 8-measure rest at the beginning, followed by a trill and a trill. The left hand plays a bass line with an 8-measure rest at the beginning, followed by a trill and a trill. The tempo is marked *animato*. The dynamics are *ff* and *ff*. The section is marked **TUTTI.** and **SOLO.** The key signature changes to *K*.

SOLO.

tempestuoso

poco rit.

Molto pesante.

ff

Molto pesante.

sempre ff

pp

pp

The musical score consists of four systems of staves. The first system has a treble and bass staff with a solo section in the bass staff marked 'tempestuoso'. The second system continues the solo section with 'poco rit.' marking. The third system features 'Molto pesante.' markings and 'ff' dynamics, with a 'sempre ff' marking in the bass staff. The fourth system features 'pp' dynamics in both staves. The score includes various musical notations such as notes, rests, and fingerings.

pp a tempo
Ped.

a tempo

Allegro.

Allegro.

ritard. e perdendosi

ritard. e perdendosi

Allegro non troppo. (♩ = 160)

p

mf

p

mf

mf cresc. e animando

mf cresc. e animando

L

The musical score is written for piano on a grand staff with two systems of four staves each. The key signature has one flat (B-flat). The tempo is 'Allegro non troppo' with a metronome marking of 160 quarter notes per minute. The score begins with a piano (*p*) dynamic. The first system contains measures 1-8, with a first ending bracket over measures 1-4 and a second ending bracket over measures 5-8. The second system contains measures 9-16, also with first and second ending brackets. The third system contains measures 17-24, with a first ending bracket over measures 17-20 and a second ending bracket over measures 21-24. The score includes various musical notations such as slurs, ties, and dynamic markings. The piece concludes with a 'L' (Lento) marking and a crescendo/animando instruction.

First system of the musical score. It consists of two staves. The upper staff contains a melodic line with a *cresc.* marking. The lower staff contains a bass line with a *cresc.* marking. The key signature has one flat.

Second system of the musical score. It consists of two staves. The upper staff has a *p* *più animato* marking and a *dim. al pp* marking. The lower staff has a *mf legato* marking. The key signature has one flat.

Third system of the musical score. It consists of two staves. The upper staff has a *3* marking. The lower staff has a *3* marking. The key signature has one flat.

Fourth system of the musical score. It consists of two staves. The upper staff has a *cresc.* marking. The lower staff has a *cresc.* marking. The key signature has one flat.

Fifth system of the musical score. It consists of two staves. The upper staff has a *trem.* marking and a *cresc.* marking. The lower staff has a *3* marking. The key signature has one flat.

The musical score is written for piano and consists of three systems of staves. The first system has four staves, with the top two staves (treble and bass clef) containing complex arpeggiated figures, often marked with a '3' for triplet. The bottom two staves (treble and bass clef) contain more rhythmic and harmonic accompaniment. The second system also has four staves, with the top two staves continuing the arpeggiated figures and the bottom two staves providing a steady accompaniment. The third system has four staves, with the top two staves continuing the arpeggiated figures and the bottom two staves providing a steady accompaniment. The score includes various dynamic markings such as *pesante*, *a tempo*, *Moderato*, *rit.*, *mf*, *dim.*, *p*, and *troppo.*. The tempo is marked as *Moderato* with a quarter note equal to 112 beats per minute. The key signature is one flat (B-flat).

pesante a tempo

Moderato. (♩ = 112)

rit.

Moderato ma non

mf dim. p

troppo.



First system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment. The word *legato* is written in the treble staff.



Second system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment. The letter **N** is written above the treble staff.



Third system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment. The word *pp* is written in the treble staff, and the word *dolciss.* is written in the bass staff.



Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains a melodic line with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment. The word *sempre p* is written in the treble staff.

First system of a musical score. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. It begins with a whole rest, followed by a series of eighth notes and a final sixteenth-note flourish. The lower staff has a bass clef and a key signature of one flat. It begins with a whole rest, followed by a series of eighth notes and a final sixteenth-note flourish. The tempo marking *p poco accel.* is written below the first measure of the lower staff. Measure numbers 8 and 12 are indicated above the staves.

Second system of a musical score. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. It begins with a whole rest, followed by a series of eighth notes and a final sixteenth-note flourish. The lower staff has a bass clef and a key signature of one flat. It begins with a whole rest, followed by a series of eighth notes and a final sixteenth-note flourish. The tempo marking *f* is written below the first measure of the lower staff. The tempo marking *p* is written below the fifth measure of the lower staff. The tempo marking *tr* is written above the fifth measure of the upper staff. The tempo marking *tr* is written above the tenth measure of the upper staff. The tempo marking *p* is written below the tenth measure of the lower staff.

Third system of a musical score. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. It begins with a whole rest, followed by a series of eighth notes and a final sixteenth-note flourish. The lower staff has a bass clef and a key signature of one flat. It begins with a whole rest, followed by a series of eighth notes and a final sixteenth-note flourish. The tempo marking *Allegro.* is written above the first measure of the upper staff. The tempo marking *Allegro.* is written above the first measure of the lower staff. The tempo marking *plegato* is written below the first measure of the lower staff.

Fourth system of a musical score. It consists of two staves. The upper staff has a treble clef and a key signature of one flat. It begins with a whole rest, followed by a series of eighth notes and a final sixteenth-note flourish. The lower staff has a bass clef and a key signature of one flat. It begins with a whole rest, followed by a series of eighth notes and a final sixteenth-note flourish. The tempo marking *Allegro.* is written above the first measure of the upper staff. The tempo marking *Allegro.* is written above the first measure of the lower staff. The tempo marking *plegato* is written below the first measure of the lower staff.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat). The right hand plays a continuous eighth-note pattern, while the left hand plays a series of chords. A *cresc.* marking is present in the middle of the system.



Second system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat). The right hand plays a series of chords, and the left hand plays a series of eighth notes. A *P* marking is present at the beginning of the system, and a *mf* marking is present in the middle of the system.



Third system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat). The right hand plays a series of chords, and the left hand plays a series of eighth notes. A *cresc. e animando* marking is present in the middle of the system.



Fourth system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat). The right hand plays a series of chords, and the left hand plays a series of eighth notes. A *sf* marking is present in the middle of the system.

pp *trillo*

8 Più mosso. (*Presto*)

mf *sempre stacc.*

mf

CRPSC.

CRPSC.

Moderato.

ff pesante

Moderato.

8 TUTTI.

ff pesante

The musical score is written for piano and consists of several systems of staves. The first system includes a trill marked 'pp trillo'. The second system is marked '8 Più mosso. (Presto)' and includes the dynamic 'mf' and the instruction 'sempre stacc.'. The third system continues the 'Presto' section. The fourth system includes the instruction 'CRPSC.' (Crescendo). The fifth system is marked 'Moderato.' and includes the dynamic 'ff pesante'. The sixth system is also marked 'Moderato.' and includes the instruction 'TUTTI.' and the dynamic 'ff pesante'. The score is written in a key with one flat (B-flat) and a 3/4 time signature.

SOLO. TUTTI

8 3 3

lunga Moderato.

SOLO. Moderato. *lunga espressivo*

p quasi fantasia

pp

8 3 3

Allegretto. Moderato.

Allegretto. rit. Moderato.

3

Allegretto. poco rit. *pp*

Allegretto. poco rit.

Ped. *

Allegro.

pp

Allegro. 192.

legato

This musical score page contains measures 192 through 200 of a piano piece. The tempo is marked 'Allegro.' and the dynamics range from *pp* (pianissimo) to *mf* (mezzo-forte). The score is written for piano with a grand staff (treble and bass clefs) and includes fingerings and articulations. Measures 192-194 show a *pp* dynamic with a *legato* instruction. Measures 195-197 show a *mf* dynamic. Measures 198-200 show a *mf* dynamic. The score includes various musical notations such as notes, rests, and slurs.

First system of musical notation, measures 1-3. The system consists of three staves. The top staff is in treble clef with a key signature of one flat (B-flat). It begins with a *pp* dynamic marking. The middle staff is in treble clef with a key signature of one flat. The bottom staff is in bass clef with a key signature of one flat. The music features flowing sixteenth-note passages in the upper staves and a more rhythmic, eighth-note pattern in the bass staff. A *p* dynamic marking appears in the top staff at measure 3, with the instruction *marcato il basso* below it.

Second system of musical notation, measures 4-6. The system consists of three staves. The top staff continues the melodic line in treble clef. The middle staff features a dense, rapid sixteenth-note texture. The bottom staff continues the eighth-note pattern from the first system. The dynamics remain consistent with the previous system.

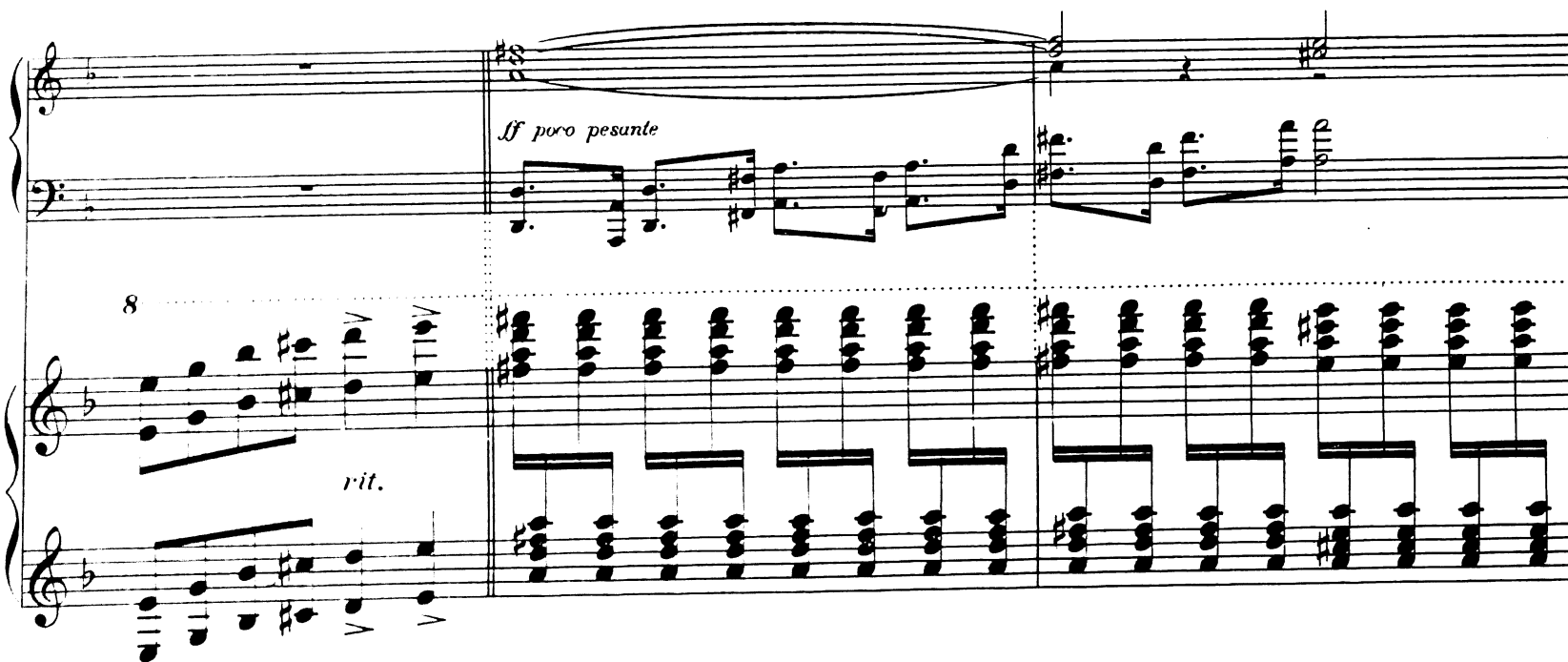
Third system of musical notation, measures 7-9. The system consists of three staves. The top staff begins with a *cresc. assai* marking. The middle staff continues the rapid sixteenth-note texture, with a *cresc assai* marking below it. The bottom staff continues the eighth-note pattern. The system concludes with a *f* (forte) dynamic marking in the top staff at measure 9.



First system of musical notation. The top staff (treble clef) contains a melody with a *mf* dynamic marking. The middle staff (treble clef) features a complex, rapid passage with fingerings 6, 1, and 8, and a *stacc.* marking. The bottom staff (bass clef) provides a harmonic accompaniment. The system concludes with a double bar line.



Second system of musical notation. The top staff (treble clef) continues the melody. The middle staff (treble clef) continues the rapid, staccato passage. The bottom staff (bass clef) continues the harmonic accompaniment. The system concludes with a double bar line.



Third system of musical notation. The top staff (treble clef) features a melodic line with a *ff* *poro pesante* marking. The middle staff (treble clef) contains a rapid, staccato passage with a *rit.* marking. The bottom staff (bass clef) continues the harmonic accompaniment. The system concludes with a double bar line.

First system of musical notation for piano, measures 1-4. The system consists of three staves. The top staff is a single treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a melodic line with a long slur over measures 1 and 2, and a final chord in measure 4. The middle and bottom staves are grand staves (treble and bass clefs) with a key signature of one flat. They contain a complex accompaniment with many beamed sixteenth notes and chords. Measure numbers 1, 2, 3, and 4 are indicated above the first staff.

Second system of musical notation for piano, measures 5-8. The system consists of three staves. The top staff is a single treble clef with a key signature of one flat and a common time signature. It contains a melodic line with a long slur over measures 5 and 6, and a final chord in measure 8. The middle and bottom staves are grand staves (treble and bass clefs) with a key signature of one flat. They contain a complex accompaniment with many beamed sixteenth notes and chords. Measure numbers 5, 6, 7, and 8 are indicated above the first staff.

Third system of musical notation for piano, measures 9-12. The system consists of three staves. The top staff is a single treble clef with a key signature of one flat and a common time signature. It contains a melodic line with a long slur over measures 9 and 10, and a final chord in measure 12. The middle and bottom staves are grand staves (treble and bass clefs) with a key signature of one flat. They contain a complex accompaniment with many beamed sixteenth notes and chords. Measure numbers 9, 10, 11, and 12 are indicated above the first staff. The system ends with a double bar line.

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Rabenau, G. von. Op. 4. Saltarello mit Intermezzo	—75	1.50
— Op. 6. Improvisationen (Albumblatt, Morgenlied, Mazurka)	—90	1.80
Rosenhain, J. Op. 2. Capriccio	—90	1.80
Rufnatscha, Joh. Op. 14. 6 Charakterstücke. Heft I u. II	—90	1.80
Saphier, J. Op. 1. 4 Clavierstücke. (Nr. 1. Im Frühling. Nr. 2. Ländlicher Reigen. Nr. 3. Waldvögelein. Nr. 4. Abendklänge)	2.40	4.80

	n. kr.	M. Pf.
Savenau, C. M. v. Op. 18. Gedenkblatt	—60	1.20
Schmitt, Hans. Op. 1. 3 Clavierstücke. a) In der Einsamkeit. b) Spinnstubengeschichte. c) Wanderlied	1.50	2.50
— Op. 2. Walddüster. Phantasiestück	1.50	2.50
— Op. 5. Hochzeitslänge. a) Walzer	1.50	2.50
b) Polka, c) Ländler	1.20	2.—
— Op. 6. 2 Clavierstücke. a) Allegro júbilo	1.20	2.—
b) Duetto	1.20	2.—
— Op. 7. In heller Sternennacht. Nocturne	1.20	2.—
— Op. 11. 3 kleine Clavierstücke. a) Romanze	—80	1.50
b) Polonaise. c) Widmung	—80	1.50
— Op. 31. Phantasie-Variationen über ein eigenes Thema	1.50	2.50
— Op. 38. Nr. 1. Salonpolka für kleine Hände	—75	1.50
— Nr. 2. Schmelzschallente. Walzer	1.50	2.50
— Op. 39. Frühlingsbotschaft. Concertetude	—80	1.50
— Op. 42. Serbische Rhapsodie	1.80	3.—
— Op. 50. Zum Concertvortrag eingerichtete Umarbeitung von Carl Czerny's Fuge aus dessen Schule der linken Hand	1.50	2.50
Schubert, Franz. Allegretto	—80	—60
— Allegro vivace aus dem Octett Op. 166, bearbeitet von R. Altschul	—60	1.20
— 20 Ländler	—45	—90
— Menuett aus dem A-moll-Quartett Op. 29, bearbeitet von R. Altschul	—75	1.50
— Ouverture in D-dur, arrangirt von Aug. Horn	—45	—90
— 2 Scherzi	—86	—70
— 12 deutsche Tänze und Ecossaises	—45	—90
Schumann, Robert. Clavierwerke. Ausgabe für den Gebrauch an Conservatorien und höheren Musikschulen. Herausgegeben, genau revidirt, mit Fingersatzbezeichnung und biographisch. Daten versehen von Ant. Door, Professor am Wiener Conservatorium.		
— Op. 2. Papillons	—36	—60
— Op. 3. Paganini-Etuden	—48	—80
— Op. 4. Intermezzi	—60	1.—
— Op. 6. Davidsbündler	—72	1.20
— Op. 7. Toccata	—80	—60
— Op. 9. Carneval	—72	1.20
— Op. 11. Sonate Fis-moll	—84	1.40
— Op. 12. Phantasiestücke	—90	1.50
— Op. 13. Symphonische Etuden	—84	1.40
— Op. 14. Sonate F-moll (Concert für Clavier allein)	—84	1.40
— Op. 15. Kinderscenen	—86	—60
— Op. 16. Kreisleriana	—72	1.20
— Op. 17. Phantasie in C	—72	1.20
— Op. 18. Arabeske	—24	—40
— Op. 19. Blumenstück	—24	—40
— Op. 20. Humoreske	—72	1.20
— Op. 21. Novelletten	1.92	3.80
— Op. 22. Sonate G-moll	—60	1.—
— Op. 23. Nachtstücke	—48	—80
— Op. 26. Faschingschwank aus Wien	—66	1.10
— Op. 28. Drei Romanzen	—48	—80
— Op. 32. Scherzo Gigue, Romanze und Fughetta	—86	—60
— Op. 54. Concert A-moll	1.02	1.70
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— Op. 82. Waldscenen	—48	—80
— Op. 124. Albumblätter	—60	1.—
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Bd. IV. (enthaltend: Op. 21, 17, 9)	1.80	3.—
Bd. V. (enthaltend: Op. 11, 16, 54, 18)	1.80	3.—
Smietanski, E. Mazurka et Valse allemande	—90	1.80
— Polonaise de Concert	—75	1.50
Speidel, Wilhelm. Op. 46. Zwei Sonaten. Nr. 1. C-moll	1.80	3.60
Nr. 2. A-dur	2.70	5.40
Stark, L. Op. 60. Nachtmusik	1.20	2.40
Stocker, Stefan. Op. 1. 5 Clavierstücke	1.80	3.60
Sturm, Aug. Op. 13. Petites danses et intermèdes. 5 Morceaux. Nr. 1. Ländler. Nr. 2. Valse. Nr. 3. Mélancolie. Nr. 4. Valse. Nr. 5. Au sortir du bal	1.50	3.—
Voekner, Jos. Op. 7. Skizzen	2.10	4.20
Wurmbrand, Stefanie Gräfin. 3 Clavierstücke. Nr. 1. Fragen. Nr. 2. Albumblatt. Nr. 3. Gondolière	—90	1.80
— 3 Clavierstücke. Nr. 1. Serenade. Nr. 2. Albumblatt Nr. 3. Arabeske	—90	1.80
— 3 Clavierstücke. Nr. 1. Ein flüchtiger Gedanke. Nr. 2. Scherzino. Nr. 3. Entschwendenes Glück	—75	1.50
— 3 Clavierstücke. Nr. 1. Lied ohne Worte. Nr. 2. Elfenreigen. Nr. 3. Frühlingslied	—90	1.80
— Walzer (I. Folge)	—90	1.80
— Walzer (II. Folge)	—90	1.80
Zamoyaka-Gizyoka, Comtesse de. Op. 14. Deux Mazurkas	—90	1.80
Zélenki, Ladislau. Op. 17. 6 Charakterstücke. Heft I. (Nr. 1. Präludium. Nr. 2. Promenade. Nr. 3. Tanz)	1.20	2.40
Heft II. (Nr. 4. Canon. Nr. 5. Scherzo. Nr. 6. Abschied)	1.35	2.70
— Op. 18. Humoreske und Gavotte	—75	1.50

	n. kr.	M. Pf.
Zellner, Alexander. Bagatelle	—86	—70
— Julius. Op. 2. 6 Charakterstücke	1.20	2.40
— Op. 3. 6 Clavierstücke	1.20	2.40
— Op. 4. Suite	2.10	4.20
— Op. 6. Phantasie über ein altd deutsches Volkslied. (Neue Ausgabe.)	1.50	3.—
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— Op. 13. 3 Stücke (Adante, Scherzo und Finale)	1.50	3.—
— Op. 17. 2 ländliche Stücke	—90	1.80
— Op. 18. 18 leichte, instructive Stücke	1.20	2.40
— Op. 19. 2 kleine Suiten	1.80	3.60
Zoozek, J. M. Op. 10. 2 Sonatinen. Nr. 1.	1.05	2.10
Nr. 2.	1.20	2.40

Clavier zu vier Händen.

Bach, J. S. Sarabande, Adante und Bourée aus den Violin-Sonaten für Streich-Orchester. Arrangirt von Sig. Bachrich	—90	1.80
Blasser, Gustav. Op. 78. Steirische Weisen. Nationalmelodien	1.20	2.40
Brüll, Ignaz. Op. 6. Tarantella. Arrang. für ein Clavier vierhändig	1.80	3.60
Chovan, Coloman. Ungarische Tänze, bearbeitet. Heft I, II	1.80	3.60
Felkl, A. Op. 8. Nibelungen-Walzer. Musikal. Scherz nach Leitmotiven aus R. Wagner's Tetralogie	1.20	2.40
Fuchs, Robert. Op. 1. Frühlingsstimmen. 12 leichte Stücke. Heft I	1.20	2.40
Heft II	1.50	3.—
Goldmark, Carl. Op. 9. Quintett für Streich-Instrumente. Arrang.	5.10	10.20
— Op. 19. Scherzo für Orchester. Arrang.	1.20	2.40
Gottard, J. P. Op. 58. 10 Stücke in Tanzform	1.80	3.60
— Op. 61. 6 Stücke in Tanzform	—75	1.50
— Op. 63. Liebesglück. Lied in Tanzform	—75	1.50
— Op. 68. Andante all ongarese mit Variationen, arrang. v. Aug. Horn	1.80	3.60
— Concert-Ouverture in D-moll, arrang. v. Aug. Horn	2.40	4.80
— Gavotte arrang. von Aug. Horn	—90	1.80
Gouvy, Th. Op. 52. Variations sur un thème originale	1.50	3.—
Herbeck, Joh. Op. 14. Tanzmomente für Orchester (arrangirt)	1.80	3.60
Hrimaly, A. Serenade F-dur, für Streichorchester (arrangirt)	3.60	7.20
Jensen, Gustav. Op. 2. 5 Clavierstücke (1. Marsch 2. Am Bachs. 3. Scherzo. 4. Ballade. 5. Beim Wandern)	2.40	4.80
Kirschbaum, E. 8 kurze Clavierstücke (Intermezzo, Resolution, Idylle)	1.05	2.10
Nawratil, Carl. Op. 5. Concert-Ouverture	1.50	3.—
Reinhold, Hugo. Op. 4. Im Walde. 8 kleine charakteristische Clavierstücke	1.50	3.—
Rufnatscha, Joh. Op. 13. Symphonie in D-dur	5.40	10.80
Schubert, Franz. Kindermarsch	—30	—60
— 20 Ländler	—75	1.50
— Ouverture in C	—36	—70
— Ouverture in D	—60	1.20
— Sonate für Arpeggione (arr.)	1.80	3.60
— Grosse Sonate (C-moll)	—90	1.80
— 12 deutsche Tänze und Ecossaises	—75	1.50
Sturm, Aug. Op. 12. Reisebilder. Sechs Charakterstücke.		
Heft I. (Nr. 1. Wanderlust. Nr. 2. Minnelied. Nr. 3. Gruss in die Ferne)	1.20	2.40
Heft II (Nr. 4. Gartenmusik. Nr. 5. Mondnacht. Nr. 6. In der Dorfschenke)	1.20	2.40
Wurmbrand, Stefanie Gräfin. Graf Wilczek-Festmarsch	—90	1.80
Zellner, Julius. Op. 7. Symphonie in F-dur (arrangirt)	5.25	10.50
— Op. 9. 3 Clavierstücke	2.10	4.20
— Op. 10. Melusine. 5 symphonische Sätze für Orchester (arrangirt)	3.30	6.60
— Op. 15. 8 Clavierstücke.	1.05	2.10
Heft I	1.20	2.40
Heft II	1.20	2.40

Clavier zu sechs Händen.

Thern, Carl. Op. 70. Frühlingsnahen. Marsch	1.05	2.10
Zwei Claviere zu vier Händen.		
Brand-Vrabely, S. Concertstück im ungar. Styl. (Zur Aufführung sind 2 Exemplare erforderlich)	2.10	4.20
Brüll, Ig. Op. 6. Tarantella	1.80	3.60
— Op. 64. Duo für 2 Claviere. Nr. 1. Thema mit Variationen. Nr. 2. Andante pastorale. Nr. 3. In arabischer Weise	3.—	6.—
Herzogenburg, H. v. Op. 13. Thema und Variationen. (Zur Aufführung sind 2 Exemplare erforderlich)	2.70	5.40
Labor, Jos. Op. 1. Phantasie über ein Original-thema. Partitur-Ausgabe	3.80	7.60
Zweite Pianoforte-Stimme	1.80	3.60
Zellner, Julius. Op. 12. Concert Es-dur. Pianoforte-stimme	3.—	6.—
Zweite Pianoforte-Stimme	1.80	3.60
— Op. 18. Duo über Motive aus „Melusine“	2.40	4.80